PHOTOGRAPHIC JOURNALISM

LESSON FOURTEEN

UNIVERSAL PHOTOGRAPHERS
INC.

10 WEST 33RD STREET · NEW YORK, N. Y.

Read Each Lesson with Great Care

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of the Complete Course in
Photographic Journalism

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LESSON XIV
THE BUSINESS OF PHOTOGRAPHIC JOURNALISM

1. You are preparing to take your place in one of the most attractive professions in the world. Photographic Journalism is a profession which enables you to earn a living in any part of the world; one which is never irksome and is always attractive; one which offers unlimited opportunity to the man or woman willing to make an effort for success. Incidentally it is one of the few professions which enable anyone to earn substantial returns even when only devoting part time to the work.

PROFESSIONAL COMPETITION

2. Photographic Journalism may be made your full time profession, or as has been stated, it may be practiced during your spare time only. In this field you work under no handicap of professional competition. Reputation is not a factor in success. The student who is in school and devotes part of a Sunday to making photographs will sell them as readily and for as high a price as would a well known commercial photographer. As a matter of fact the non-professional usually has the better chance as his work has not become stereotyped as has that of the professional.

3. Making photographs for publication is an occupation open to everyone. There are young men and women yet in high school and college who can successfully follow this pleasant work—but on the other hand extreme age is no bar. Anyone who can use a camera, or who cares to do so, can, by the careful study and application of the principles you have learned in this course of training, make and sell photographs to publishers.

4. You are interested in knowing what you can expect in the way of returns. Frankly this depends upon yourself. The interest you have shown in your course of study shows that you have the type of mind

which makes a good photographic journalist—but as has been said, your financial returns will depend upon yourself.

FINANCIAL RETURNS

5. Many, in fact most, photographic journalists develop the habit of writing short accounts of the subject of their photographs. Those who do this make as much as seven or eight thousand dollars a year and even more. Perhaps you may not do as well—but you CAN provided you devote to the work the time, attention, intelligence and care which has enabled these others to achieve such success. However, with only the effort demanded by your present job, or that necessary for success in a small business, your income should be not less than from one hundred to four hundred dollars a month, net. Of course you cannot expect to do this immediately. If you make twenty-five dollars a month for the first two or three months you should not be dissatisfied. During this period you are just becoming accustomed to your new work. However your first year should see an income of several hundred dollars and the income from the second year's work should climb into four figures.

ROUTINE

6. It will take a little time for you to become familiar with the field, to become used to the routine of making prints, mailing them and keeping the necessary records. As soon, however, as you have your system organized and working smoothly you will find that you will proceed with the various steps in practically an automatic manner.

7. The writer was forced to live on a loafing schedule for one year. Following an illness he was sent to Florida to stay one year with instructions not to work, to sleep ten hours each night, to spend at least eight hours out doors each day and to avoid exertion. That schedule was lightened by permission to indulge in photography *as a hobby, a pastime*. Without violating the conditions imposed, while fishing, swimming, boating and living a "life of ease", the photographs made as a hobby earned more than $2500. There were no big scoops, no streaks of luck, in fact no great effort was expended. The making of the photographs only helped to pass away time which might have otherwise become a burden. Can more be said about the opportunities for those who will actually try?

8. Imagine the conditions. About twelve to twenty hours available each WEEK. In a small town far away from any great city, and away from the popular resort cities, a place where few personages ever visited. Just a quiet, sleepy little town where everyone took things easy. This was some time ago when the writer was young in the game,

but with only about three years' experience behind him and working under the conditions mentioned, more than *$200* came in each month.

Until you do at least as well you are not doing your best!

9. If you ask if you can make one hundred dollars a month, I should answer that you owe it to yourself to make twice as much or more. You can do it if you will work consistently toward that end.

10. How will you acquire the ability to do this? If you will apply the instructions you have received to practical work—if you will take full advantage of the personal service and follow the advice given—then work consistently toward success, you can do it.

DIGNITY OF THE PROFESSION

It is well to keep in mind that there is no profession which is more dignified than this one, which acknowledges no superior. You are using your mind in securing knowledge for the benefit of mankind. You are scouting in advance of the huge army of civilization, passing on to those who follow, INFORMATION.

Civilized man has no characteristic which is more pronounced than his craving for information, but he wants that information presented in a form which will make possible its rapid and accurate assimilation. Nothing fulfills this requirement more perfectly than does the photograph. By looking at the picture the reader sees the original in all of its detail and secures a clear mental image of it in a small part of the time which would be required for the written word to impart the same information.

THE INFORMATIVE PHOTOGRAPH

The photograph published in a newspaper or magazine differs from other photographs in one striking manner. While the ordinary photograph may be anything from a "pretty" picture to an amateur's failure, the published photograph presents a specific bit of information in an unmistakable manner. As is so often said, it *tells the whole story!*

SPECIFIC INFORMATION

It makes no difference whether you make photographs for a newspaper or for a highly specialized textbook, if the photographs do not impart *specific* information they are not worth the paper it takes to print them. Your development, then, in this great field will consist of two things. First you must learn to *see* the subject in a manner which will enable you to select the important aspect of it, and second, you must learn to properly record this aspect through the medium of photography.

NEWS INSTINCT

11. The importance of news sense or news instinct is repeatedly discussed by newspapermen, but we do not hear as much about that higher development of the same sense, the journalistic instinct. This is not necessarily natural in one, but is a faculty which can be developed to a greater or less degree by anyone. It is primarily an analysis of the interest value of any subject followed by a synthesis of the method of presentation, the whole being practically an instantaneous process.

CULTIVATE QUICK JUDGMENT

12. You will perhaps see an experienced magazine contributor at work. While you are walking about a scene trying to decide your best point of view, and no doubt wondering if you should make any exposures at all, the experienced man will look over the scene, walk directly to a certain spot, raise his camera, make the exposure and walk away while you are still thinking.

13. Can you ever do this? Certainly. But you must be content to begin slowly. Do just what you were doing. Consider the object carefully, decide whether it is worth while photographing, make up your mind as to the market you will send the pictures to, recall the preferences of the editor, analyse the interest factors and then make the photographs to emphasise these factors while presenting the type of picture you know that particular editor prefers. It may take you an hour instead of a minute, but with practice you will attain speed.

14. There is no incentive toward more efficient work than a check or two. When you begin to sell your work, you will take each picture with constantly increasing assurance, and when you have been selling your photographs for a year or two, you also will walk directly to the scene, make your exposures and get away to the darkroom.

15. The cultivation of this so-called instinct is of paramount importance and the surest way in which to acquire it is to practice faithfully, utilizing the facts you have learned.

16. This instinct must always take into account the publication to which the photograph is to be sold. If this is disregarded all of the other good qualities which the photograph may possess will count for little.

SUIT PICTURE TO PUBLICATION

17. You may make photographs of subjects which are of interest, these subjects may have all of the elements which have been described and the photograph itself very well done from a technical point of

view. When this is all done, what will you do with the picture? Where will you sell it? Of course, most of your successful photographs will have been made with some particular publication in mind. In this case, how will you have determined the subject and treatment?

18. We could publish a list of magazines telling what each one wants. In fact we have such a list—but the mere listing of the requirements does not tell the whole story. In fact we might have a list of ten magazines whose listed requirements are identical, yet some photographs suitable for one would be entirely unsuited for another of the same group.

IMPORTANCE OF THE ANALYSIS

19. The only way in which you can learn is to analyse the magazines and then submit photographs to test the extent to which your analysis is correct.

20. *Please do not write to us for published analyses of magazines. They will not serve your purpose. Your knowledge is gained by MAKING the analysis and not by studying it after it is made.*

The analysis is to be made in the manner taught to you in the early part of this course.

21. When you have completed the analysis, you will have to observe certain points in photographic technique which will help you in producing in the final print those qualities desired by editors and by the specific editor to whom you will submit the photograph.

22. While instruction in technical photography may seem out of place in this lesson, there are some points of journalistic technique so closely identified with the photographic that you must learn to think in terms of journalistic photography as well as in terms of photographic journalism.

PHOTOGRAPHIC TECHNIQUE

23. The technical work of producing a photograph for reproduction in a magazine must be considered in relation to the magazine for which it is being made.

CONTRAST REQUIRED

24. It may be surprising to learn that the photographic process itself is governed by any such factor, but such is the case nevertheless. For example if you are making a photograph for a farm paper or a home weekly which is printed upon paper which resembles the paper used by newspapers, you should make the same type of photograph you would make for a newspaper. That is, it should be very brilliant,

bordering upon actual harshness, it should be developed to a full black tone usually known as blue black and it should be ferrotyped to a flawless gloss.

25. On the contrary, if you are making a photograph, particularly one of pictorial value, which is to be reproduced in a very high class magazine upon the finest plate paper, you will work to secure a print which has a full range of gradation. In some cases you will make the print upon a semi-matte surface rather than ferrotyped, while still other publications request a dead matte print accompanied by a second identical print upon ferrotyped glossy paper.

26. Quite naturally when you are making a photograph for a hard effect, your choice of light and other factors will be chosen with this in view, and when working for gradation, then these factors must be altered. Keep this in mind and try to secure the kind of photograph which is best suited for the publication for which you are making it.

27. *THE PHOTOGRAPHY OF SPECIFIC INTEREST.* We have seen the value of indicating specific interest in all photographic journalism, but we must start to emphasise this interest right from the start. Interest lies not alone in the composition, but also in the photography itself. We will assume that we have determined the interest value of the subject, so let us determine to what extent photography will be used to enhance this central interest.

EMPHASISING CENTER OF INTEREST

28. The most natural thing to do is to place the subject in the immediate foreground and fill the picture with it. At times this procedure would accomplish our purpose and at others it does just the opposite. In filling the space with the subject we must remember that no picture looks well unless it has a certain amount of space around it to act as a setting. An exception is certain portrait studies but as these are made with full knowledge of artistic composition they need not concern us at this time.

LEADING LINES

29. In pictorial or scenic work we can arrange the composition so that the subject of principal interest, even if comparatively small, will be prominent. This is the principle of *leading lines* in which the lines of the composition lead the eye to the subject. A simple example is a picture of a house set at the end of a path. This house may be quite small and insignificant, yet if the path starts in the foreground the eye will naturally follow it to the house. The house will be seen and examined when larger and apparently more prominent objects will be overlooked.

30. We can isolate the subject of principal interest by using a lens of wide aperture which will diffuse the background and as the principal object is the only thing which is shown clearly and definitely, we naturally give it our attention.

LIGHT CONTRAST

31. If the object is dark and the background light we can expose for the object, heavily overexposing the background. In the finished picture the background will be light and hazy while the principal object will be brilliantly displayed in normal gradation.

32. If the background is dark, we can enhance the prominence of the subject by illuminating it with reflectors or auxiliary lights and by a reverse of the method just mentioned we can expose for the object securing a print in which the object is brightly lighted against a background of darkness and obscurity.

INCIDENTAL FIGURE

33. If the subject is large and at a distance, such as a large building or mountain peak, we can introduce a figure to look at it or point toward it.

UNUSUAL ANGLES

34. If the subject has certain novel features, you can increase the interest through the angle at which the photograph is taken or through contrast. The smallest airplane photographed beneath the wing of a huge passenger plane would serve to accentuate the size of both, but if a part of the larger is cut off, showing only the one wing and a part of the fuselage, the interest will be centered in the smaller one which is shown in its entirety.

SUBORDINATION OF DETAIL

35. Anything which will make the object appear more prominently than others will serve the purpose intended. Just keep in mind that you are making a picture of *one thing* and that everything else included is of subordinate interest and to be repressed as much as possible. It is necessary that you do everything you can to make the reader see this object or scene as you have seen it, and to *make him feel the same emotion which you felt when you saw it!* When you can do the latter you will have achieved the heights of the profession of photographic journalism and your work will be in demand.

36. *ANGLE.* The angle or point of view has been mentioned as being of interest compelling importance. Too many photographers,

both amateur and professional do not appreciate the importance of this factor. The appearance of any object is altered to a great degree by our point of view in observing it.

37. As a photographer who is going to present strange sights to eyes which have never before beheld them, you must understand a few

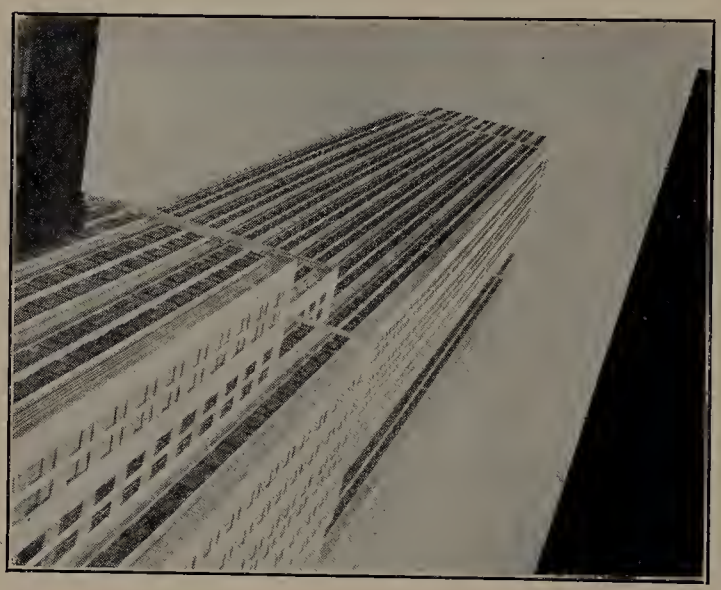

Fig. 1.—Unusual Angles. *Hundreds of photographs of the Empire State Building have been made, but this one made from an unusual angle and used after turning upon one side, makes it exceptional enough to attract attention.*

points which may seem to belong more to the realm of the psychologist than of the photographer.

HUMAN VISION UNRELIABLE

38. When we "see" an object we often do not actually see it at all. Suppose we see an automobile. We know that it passed too close to us for comfort, and that it had a lot of chromium plating upon it and that someone was in the rear seat. More than that we cannot tell. We have not seen it at all. There was a passing blur and flash, and our brain, to which this image is familiar, has registered the image we thought was transmitted by our eyes.

39. Do you doubt this? Then, when you see a totally new device why do you study and examine it for minute after minute and then go away with a more or less confused idea of it? You are building up

in the brain a mental image, by which you will interpret future views of that device.

40. The photograph is different from actual sight because when we see a photograph of a common object from an unusual point of view, we usually fail to recognize it—but if we saw it in real life from the same point of view we would recognize it instantly. We would know the character of the surroundings and by comparison with other known factors we would instantly recognize the object.

POINT OF VIEW

41. When making a photograph, the judicious selection of the point of view will aid considerably in making the photograph understood at a glance and conversely, a proper selection of the point of view will enable you to make novelty pictures of familiar objects presented in such a strange form that the actual novelty will give the photograph a definite publication value.

FINDERS

42. You have no doubt noticed that in modern cameras the small reflecting finder has been replaced by a wire frame. Perhaps you thought that the reason for the change was the greater convenience of the large wire frame. This is secondary. The reflecting finder could only be used when holding the camera at the waist level and our pictures were objects as a small child would see them. The wire frame finder enables us to work at eye level and thus the picture presents the same angle of view that is presented to our eye. This may seem to be trivial, but as a matter of fact the change in the picture effected by raising the camera a foot and a half is often astonishing.

43. *Eye level is the normal point of view for normal results!*

44. Of course if we are looking out over a city, we make use of an elevated point of view, but this is an exceptional case.

45. We have already seen that the normal placing of artificial light gives us an effective means for securing startling results by using a position other than normal, so in establishing a normal point of view we find infinite possibilities through deliberately choosing a point of view which is not normal.

HEIGHT OF CAMERA

46. Suppose you are making photographs of a track meet. If you are in the grandstand, using a telephoto lens, the hurdle will be lost in the background and the figures will not be at all impressive. Such a picture

made of a hurdle race would be a failure. Suppose you make it from beside the track opposite one of the hurdles. Then you will see what the eye sees, but the picture will be robbed of the effectiveness of fol-

Fig. 2.—Low Point of View. *By lying upon the ground the size and height of the subject are emphasised.*

Fig. 3.—Low Point of View. *The result obtained by the position in* Fig. 2.

Fig. 4.—Waist Level. *Holding the camera at waist level is perhaps the least to be recommended of all camera positions.*

Fig. 5.—Waist Level. *The very ordinary view obtained by holding the camera at waist level.*

Fig. 6.—Eye Level. *Eye level is the most often used camera position in photographic journalism.*

Fig. 7.—Eye Level. *The effect obtained by holding the camera at eye level. The superiority over* Fig. 5 *is quite obvious.*

lowing the full sequence of action, and again the picture will fall far short of the desired quality. But if you lie upon the ground, with the camera practically upon the ground, pointing upward at an angle you will exaggerate the height of the hurdle and the figures of the racers will apparently soar into the sky like birds. Such a photograph not only captures, but it emphasises the spirit of the race—the element you have tried to capture.

47. We may walk around an object and view it from all sides, so that the lateral direction from which we make the picture will depend upon the fixed characteristics of the object and the lighting. We are not so used to looking down upon anything, although such a position is not uncommon by any means. Still the elevated point of view has a certain element of novelty, particularly as we approach nearer to the exact vertical. But rarely do we observe life about us from an elevation of one foot or less, so the most startling point of view is the so-called *worm's-eye* view. This has been used with startling results in motion picture work.

48: Decide whether you want to present your subject in its most usual or most unusual aspect and then choose your point of view to correspond.

49. After the photograph is taken, there are other technical points regarding the manner in which the print is to be finished which also have a bearing upon its favorable reception.

FERROTYPING

50. Most prints for publication must be ferrotyped. Metal sheets are secured which have a heavy coating of hard enamel, or chromium plating. The prints are taken from the wash water and placed upon these plates with the face of the print in contact with the enamelled surface. After draining a minute or two, a blotter is placed over the print and pressure applied with a print roller. Remove the blotter and make sure that there are no creases or bubbles to keep the paper out of contact with the plate. Place the plate in a position where there is a circulation of warm dry air. When the photograph dries, it will drop from the metal plate and the surface will be seen to be highly glazed or enamelled.

51. It is essential that ferrotype tins be kept clean and highly polished or the prints may stick. The regular ferrotype polishing solution may be used, or a mixture of a little paraffin in benzine. When polishing, the final polishing should be continued until there is no sign of the polishing material upon the plate surface.

SIZE OF PRINT

52. The size of the finished photograph is of importance. While many editors state that they will accept photographs as small as 3 x 4 inches, most of them indicate 8 x 10 as the preferred size and indeed many editors will not consider a smaller photograph. If you will make a contact print from your 4 x 6 negative and then make an 8 x 10 enlargement from *just that portion of the negative which is of interest,* and then compare the two, you will see instantly why the enlargements sell so much more readily than the smaller prints.

Fig. 8.—High Position. *Often a decidedly elevated position results in very good effects.*

ENLARGING

53. Enlarging is particularly valuable in permitting you to enlarge *only a portion* of a negative. Thus you will often make enlargements of extreme pictorial value from a negative with little or no such value. This is done by selecting the portion which has this value and leaving out the surrounding matter which has no such value and which obscures that which does exist in the small area.

54. You are always safe in submitting an 8 x 10 photograph, with a highly enamelled surface. If the editor wants anything else, he fully understands that you must be informed—as you have submitted the standard size and finish for serious publication. He also knows that most photographic journalists work with a small camera, so he expects enlargements.

CAPTION

55. The photograph is finished by the addition of a caption. The photograph is NOT MOUNTED. It may be on double weight paper and it may have attached a fold over protector of tissue, but nothing more. The caption may be written upon the back of the photograph, but it is usually thought better to type the caption upon a slip of paper, which also bears your name and address and to paste this to one edge of the photograph, so that in packing it may be folded over the face of the print. If tissue or thin paper covers are provided the caption may be attached directly to the cover, but this is rarely done.

FINISH

56. The print may be flush—that is it may run right to the edge of the paper or it may have a border around it. You are justified in doing anything to enhance the appearance of your photograph, but mounting is not one of these.

57. But technical excellence is not enough. There is also that intangible quality which portrays the spirit, the feeling of the photographer. This individual style or treatment is the thing which sets the work of one photographer above the work of another. It is the thing which enables one man to turn out work which is always in demand while another has to search for a market.

58. *This individuality can be developed as soon as you recognize its existence and make a sincere effort to put something of yourself in each photograph you make. Do not be content with a mere photograph, but make of each photograph a PICTURE!*

INDIVIDUALITY

59. There is a man in Belgium who has earned a world wide reputation as a photographer because he handles his lighting effects so well. Leonard Misonne has reached the stage where any of his photographs are instantly recognized. No need for those who study pictorial photography to be told that a certain print is by Misonne. It is just as unmistakable as a Rembrandt or a Corot. Incidentally his photographs may also be favorably compared with the great masters of oil upon a strictly artistic basis. This only serves to show that there is no limit to which you may develop pleasing individuality in your work.

SUBJECTS

60. It is interesting to note that those photographers who have achieved outstanding reputations in photographic work are those who are working in the pictorial field. It is also significant that their pictorialism is dependent upon their technical mastery and individual-

ity of style. In other words if you become a master of technique, both photographic and artistic and at the same time develop individuality, your work will be pictorial. The subject doesn't matter. A twig from a tree—the driving wheels of a locomotive—two pots and a pan in the kitchen sink—a clock spring—a nude girl—a huge bridge—fish nets hung up to dry—such are the subjects which have received honors in international exhibitions. A prize winning horse—a new can opener—a girl swimmer—the household cat—a famous flyer—the arrival of an ocean liner—the interior of a machine shop—a well planned garden—such are the subjects you will photograph for your editors *and there is not a single one of them which would not serve as a subject for an honor picture in a great exhibit!* The development of those qualities which lead to pictorialism are the very qualities which make your pictures more valuable to the editors. The editor would rather have a salon picture of a new farm tractor than to have the type of photograph used for catalog illustration. The former he could use for a cover—the latter is just another picture.

61. You should make a study of the pictorial annuals. Not that you will be expected to make all of your pictures of this quality—you will not have time—but to familiarize you with the possibilities of the camera and to hold up before you examples which will keep you always trying to improve your own photographs.

62. Did it ever occur to you to compare a picture with a musical composition? There are some points of resemblance. For example all musicians must learn the same fundamentals. They must drum away at scales and exercises. Some will become members of orchestras, others will become leaders, some will become concert players and a few will become composers, but whatever the degree of success attained, each will have a certain individuality about his playing which sets him apart from all other musicians. If he has not this quality in some degree he had better give up music.

63. So in making pictures we all must go through the first steps of disappointment and failure and when we do achieve success it is through the agency of the same material factors which make photography possible for the greatest masters. As we progress we develop our own individuality of style. This is more strikingly apparent in the case of the photographic journalist, for his style extends to include treatment and angle as well as the actual production of the picture.

64. This individuality is of the utmost value, and whatever you learn from books or from other photographers, allow nothing to destroy this individuality—it is the thing which gives to your work a certain added value in the eyes of the editors who are your steady customers.

65. There is also a certain danger in the other direction. Style may descend to a stereotyped style which then loses the charm and personality of true individuality.

VARIETY OF STYLE DEMANDED BY EDITORS

66. One of the principal reasons that editors buy so many photographs from free-lances throughout the world is that by doing so they secure a wide variety of style. Professional commercial photographers all follow certain trends of public demand in style, and to that extent they fail to satisfy the editor. The only professionals who are in favor with the press are those who have risen above their fellows to an extent which has developed personality in their work also.

67. Do not go to the extent, however, of trying to express your individuality by means of special papers and mounting. Remember that the standard requirements are 8 x 10 inches in size, black and white in color and NO MOUNT. These are not arbitrary requirements, but are made necessary by certain factors incident to photomechanical reproduction. There are times when the matte surface is requested, but not often.

68. It is well known that the best cartoonists are accomplished artists, capable of making the best type of drawing. Just so, before you start to try to develop a style of your own, make sure that you have mastered the fundamental technique of photography and have the ability to produce a technically perfect photograph. Only when you have this ability can you introduce "faults" under such perfect control that they add to the effect you desire without detracting from the quality of the whole.

DELIBERATE INTRODUCTION OF ERRORS

69. It may seem strange that errors should be deliberately introduced, but there will be times, after you have become fully proficient, when you will deliberately give more or less than the proper exposure, when you will deliberately distort the image and do other things of like nature in order to increase the specific effect for which you are striving.

STYLES OF TREATMENT

70. Just what forms will this individuality take? The answer is very difficult because in each case it is different, but to give a rough idea let us assume that several photographic journalists have been commissioned to make a photograph showing children, on a hot summer day, playing beneath a spray which the city has attached to a

fire hydrant. The treatment of this subject by these various photographers will reflect their individual viewpoints.

71. *"A"* is a man who is known to work with pairs of figures. He always has two people dividing the interest in his pictures. In this case he poses a boy and girl dancing in the water.

72. *"B"* works large groups into his pictures whenever possible, so he snaps the whole group, making use of the broad effect for his result, rather than the use of any single individual or group.

73. *"C"* on the contrary, makes use of one outstanding figure, with all else reduced to the level of lending atmosphere. He snaps a boy looking right into the camera grinning from ear to ear. By the use of differential focus he slightly blurs the rest of the group.

74. *"D"* is well known for his success in recording child appeal. He too uses differential focus, but his background figures are only diffused to the very slightest degree. However, while the principal group is composed of children clad in bathing suits or old outer garments, he has for his central figure a tiny girl, clad only in her "undies." The child is attracted by the water, but also a little afraid of it and the other children. The picture shows her, sharp and clear, sidling into the edge of the spray with a smile of ecstatic pleasure upon her face as the first chill spray brings relief from the heat of the street. Incidentally this is the picture which if properly handled will be the best of the whole lot.

75. *"E"* is a pictorial worker. He will probably spend half the day trying to get the youngsters to form chains and patterns so that he may secure a design photograph which he can submit to one of the great salons.

76. *"F"* works from the sympathetic angle. He will try to secure a group of mothers, hot, uncomfortable, but pleased that their children may have a few moments' pleasure. In this picture the children will be the setting while the mothers will be the actual subject of the picture—and the more careworn and poverty-stricken their appearance the better *"F"* will be pleased with his effort.

77. *"G"* works in an atmosphere of resounding contrast. He will search out the group of children who present the most cases of emaciation, and the most picturesque makeshift costumes, and he will select the point of view which displays the humblest dwellings. Then, in the foreground he will pose his model—a well dressed youngster, well washed and starched, who sits there looking longingly at the other children at play. *"G"* probably has his young nephew with him, and no doubt has borrowed Uncle Nat's new car to heighten the contrast.

78. *"H"* is all for action. He is not content to catch the gambols which are always displayed by a group of children under the hydrant

showers. He has paid a visit to the bank before starting and he has one coat pocket sagging with the weight of one hundred pennies. He arrives at the scene of action, and idles about until the youngsters have seen him and have become used to his presence. He chaffs with them, and then he tosses a single penny to some boy whose eye he has caught. They will rush him, and he will then toss two or three more coins. He will tell them that they must stay under the shower to get the pennies. He gets his camera all ready for action and then shows a whole handful of coins. He tells the boys to get set, and then high into the air and into the center of the spray he tosses thirty or forty pennies. As he is a fast worker he will probably get three or four shots before the excitement has subsided. He certainly has his action and has left scattered pennies to pay for bruised elbows and knees.

STYLE A MATTER OF INDIVIDUAL TEMPERAMENT

79. Thus in subject treatment alone we see how eight different photographers have photographed the same scene. The only resemblance among these pictures is the identity of the locale. In every other respect they are as different as pictures could be—yet each photographer was working upon the same assignment.

80. Perhaps you will remark that a single photographer could have secured all of these poses. It is true that a single photographer could have tried to do so, but in only one or two would he have caught the actual spirit, for the success of the various treatments depends upon the photographer using that treatment which corresponds to his reactions at the sight of the original scene. To do otherwise is bound to result in a mechanical effect without character or feeling.

81. When you can recognize the publication value of a scene, make a technically perfect photograph of it, express your own individuality in the final positive and provide it with the proper caption, you may indeed regard yourself as a master of photographic journalism, for in those four steps lie all of the art of this great profession.

NEGATIVE COLLECTION

82. But it is not enough to have mastered the art, you must also give due attention to the actual commercial side of the work. First you must build up the business. The first step is to start to make a collection of negatives which will be filed and cataloged in the manner explained in the next section. In doing this do not hesitate to ask others to help you. People are always glad to help the man or woman who is making photographs for publication. People will be glad to have their possessions photographed. They will be glad to pose for you and

to accept a photograph as payment. They will also lend you photographs that you may copy them to add to your collection.

83. Spare no pains to make your collection as complete as possible. Beg, buy, borrow or exchange for the pictures you want. In fact the exchange is a prolific source of new material.

MULTIPLE SALES

84. Do not overlook the opportunities for multiplying the sales of single photographs, but always be sure that subsequent sales of a photograph are made under *strictly ethical circumstances*. You may do this in the manner which has been explained or you may sell to a syndicate. You may even syndicate your own photographs by sending identical copies to a number of papers, but in each case mark the back:

"For release such and such a date"

85. This is due notice to the buyer that the photograph is not exclusive. You may, if you prefer have two rubber stamps made, one of the single word *EXCLUSIVE!* and the other *Non Exclusive!* If you state that a photograph is exclusive, you may not sell further copies without first securing the consent of the first purchaser.

BE METHODICAL

86. Be methodical in all of your work, and keep all of your records clearly, otherwise you will find yourself in hopeless difficulty, for how can you remember in two or three months just which photographs were sent to a particular editor and whether or not payment was received?

87. So important are these methods that the next and last section of this course will be devoted to them.

MEMORANDUM

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THIS COURSE CONSISTS OF:

1. Sixteen lessons of detailed instruction in Photographic Journalism.
2. Examinations and tests issued periodically.
3. Special assignments designed to develop your journalistic sense.
4. Practical working assignments to develop your ability to work out your ideas.
5. Exercises to develop your photographic and journalistic ability.
6. Instructions for analysis to show you just what the market demands at any time.
7. Specimen illustrations which have actually been published, showing the type of photographs which sell.
8. PRESS CARD. An identification card which identifies you as a member of the Universal Photographers organization. This is of the greatest value in securing admission to events and assistance in securing photographs.
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